LIBRARY OF CONGRESS

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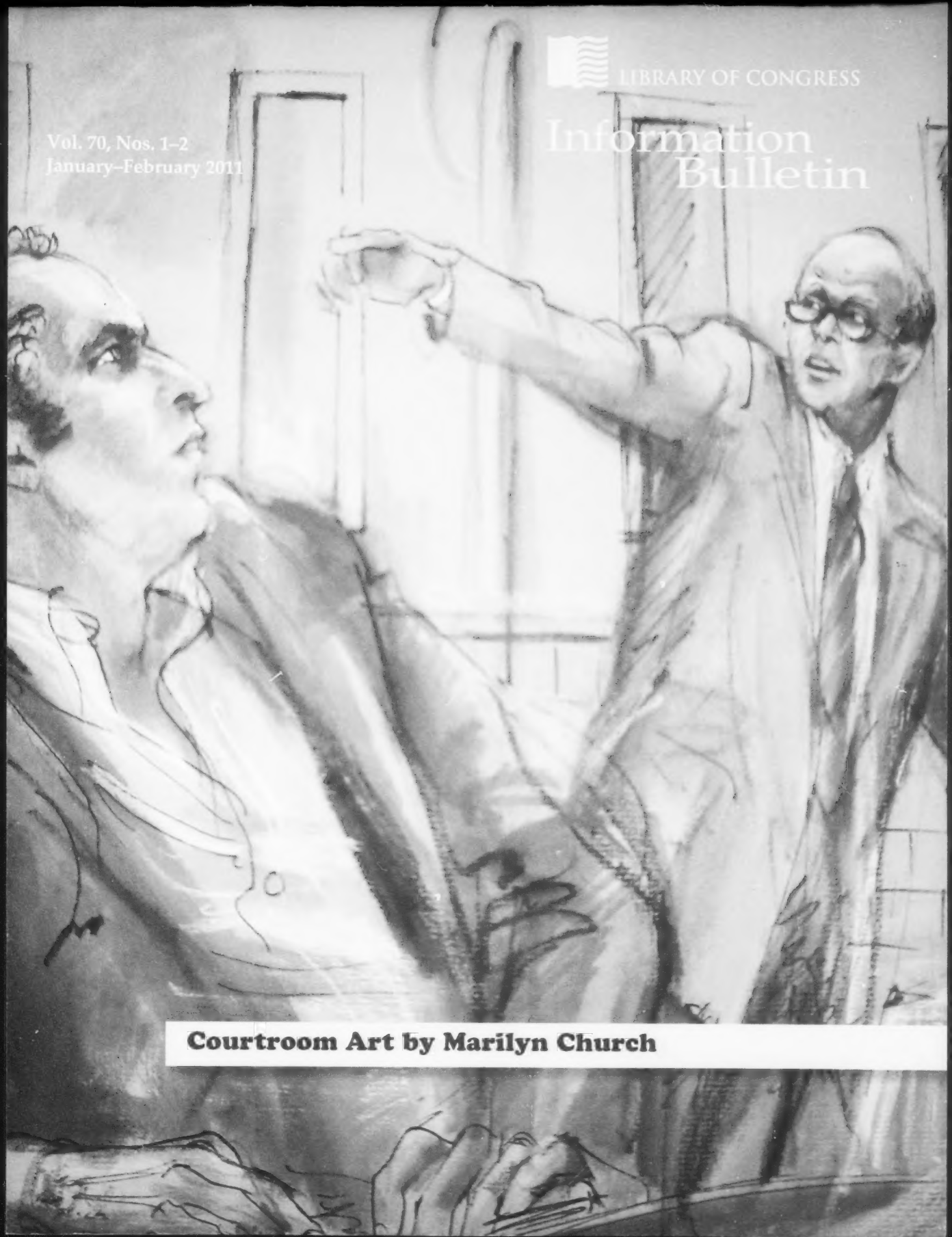
January–February 2011

Information Bulletin



Courtroom Art by Marilyn Church

LIBRARY OF CONGRESS

Information Bulletin

Vol. 70, Nos. 1–2 January – February 2011

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: A courtroom drawing by Marilyn Church shows David Berkowitz reacting as District Attorney Eugene Gold argues his case at hearing to determine defendant's competency to stand trial, in the case of The People of the State of New York v. David Berkowitz.

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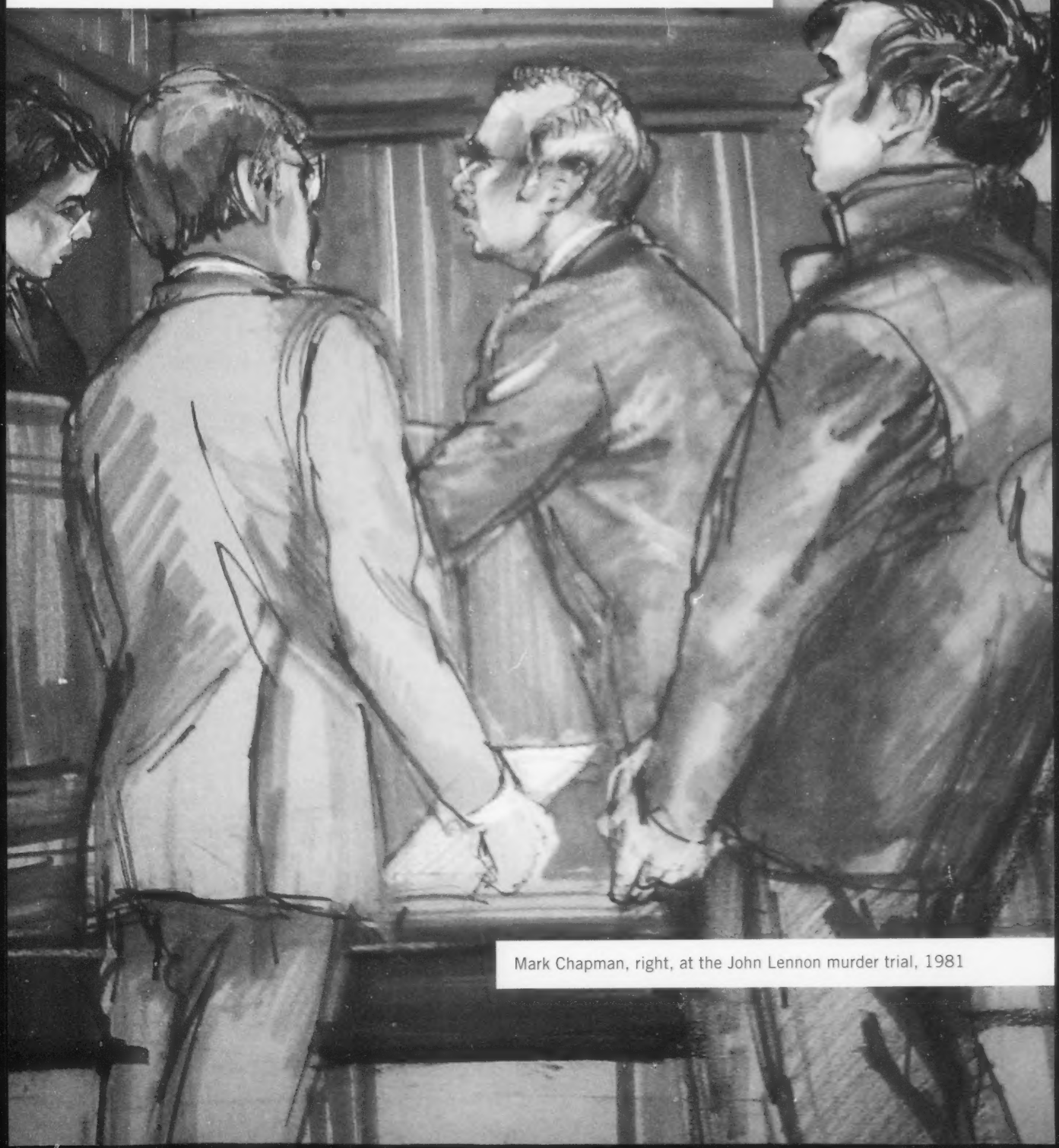
"I have seen the bizarre, the impossible, the unforgettable and the unbelievable happen every day. I knew after my first day in court, that no other work could ever fascinate me in the same way."

– Marilyn Church



Mark Chapman, right, at the John Lennon murder trial, 1981

Marilyn
co

Artist Marilyn Church

From Courtroom to Library, a Collection of Sketchy Characters

Drawings by Marilyn Church

urch poses for a photo holding one of her room sketches in her studio in New York.

to courtesy of Marilyn Church

Artist Marilyn Church, using colored pencil and crayon, has captured some of the most dramatic moments in high-profile courtroom trials during the past 36 years. The Library of Congress is acquiring, through a gift/purchase agreement, an exceptional collection of Church's drawings. The collection will be added to the Library's Prints and Photographs Online Catalog at ***www.loc.gov/pictures/*** *during the coming year.*

By MARK HARTSELL

Under the circumstances, Marilyn Church found it difficult to work: Son of Sam sat two feet away, his blue eyes staring directly and steadily into her own.

Church, a courtroom artist, had never been this close to a defendant, much less a serial killer. David Berkowitz, aka "Son of Sam," murdered six people and terrorized the city of New York for 12 months beginning in the summer of 1976.

Now Berkowitz sat for a sanity hearing in a makeshift courtroom in a hospital – bedsheets draped the table where judge, defendant and artist sat. But it wasn't just the surroundings or the nearness or weirdness of Berkowitz that so unsettled Church.

"I realized that I very much resembled his victims," she said. "I had long, dark hair at the time – that's the way all his victims looked. I was the right age. My fingers froze trying to keep drawing."

Church managed to finish that day, and she kept right on drawing for the next 30-plus years, covering many of the biggest trials of the age.

Church illustrated a courthouse who's who of killers, terrorists, would-be assassins, celebrity villains, wayward entertainers, mob bosses, upper-crust criminals and high-profile plaintiffs: John Hinckley, Mark David Chapman, John Gotti, Woody Allen, Martha Stewart, Leona Helmsley, Jackie Kennedy, Donald Trump and the "Preppy Killer," Robert Chambers, among many others.

The cases, faces and places captured in Church's work for newspapers and networks now have a new home: The Library of Congress in December acquired the majority of her collection, some 4,000 sketches.

Because cameras typically aren't allowed in court, the work of Church and others like her provides a carefully and colorfully rendered view of historic trials that otherwise wouldn't exist at all.

The illustrations don't just open a window on the world of celebrity justice – in one scene, Marla Maples (Donald Trump's ex-wife) takes the witness stand surrounded by boxes of shoes. The renderings also show how courtrooms evolved over time with, for example, the addition of more women and African-Americans as judges and lawyers.

"These do more than capture individuals," says Sara Duke, a curator in the Prints and Photographs Division. "For scholars who want to look at how attitudes shifted over time in the courtroom, here's a good place to start."

Church never imagined she would make a career in the courtroom. She studied painting and illustration at the Pratt Institute, a private art college in Brooklyn, and later worked as a fashion illustrator.

She'd never set foot in court. She had no background in legal matters and wasn't an aficionado of high-profile trials.

"I didn't even know that artists drew in the courtroom," she says.

In 1974, a friend suggested that she give courtroom illustration a try. So Church attended the misconduct trial of a Queens, N.Y., district attorney for a week, sitting behind the other artists and sketching scenes.

She loved it.

"That's when I said, 'I can do this. This is great,' " Church says.

She shopped her week's worth of work to all the TV stations and newspapers in New York City. WABC-TV hired her, and she eventually worked for The New York Times, ABC and CNN, among other media outlets.

Church's long-term prospects didn't seem bright. "It's too bad you're starting so late, because cameras are about to replace us all," her new colleagues would say.

But Church found the work compelling: "The best dramas in town," she says. "The best legal minds arguing, sparring. The defendant's life on the line in many cases. It's drawing from life. It's making art."

She quickly learned the key skills of the trade: Lightning speed. Accuracy. A feel for crucial moments. A knack for framing scenes. An eye for the details that would sustain interest over a long camera shot.

And she learned to be prepared for anything.

"A witness could suddenly stand up and point out somebody or break down and cry," she says.

Or, as once happened, a defendant could suddenly punch out his lawyer and put him on the ground.

"Whatever happens in a courtroom, you must be prepared," she says. "There's never any excuse for not capturing something important that's happened."

Her work at times led her into unexpected places.

Church covered the trial of Jean Harris, headmistress of

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Marla Maples, the estranged wife of real estate mogul Donald Trump, spent nearly an hour in court in New York identifying 75 pairs of shoes that her former publicist was accused of stealing.

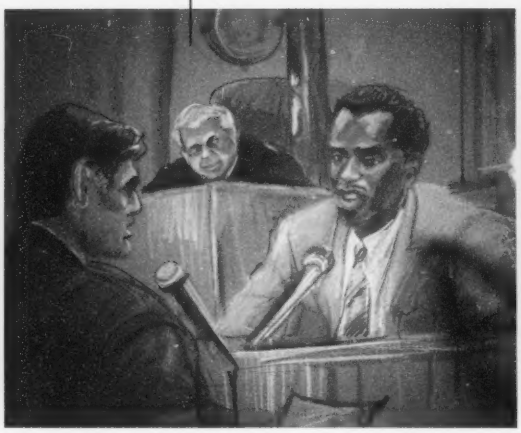
Court Holdings in the Library

The Library holds some work by courtroom artists – scenes, for example, from the trials of the Chicago Seven and Sirhan Sirhan (Senator Robert F. Kennedy's assassin) – but the addition of Church's drawings easily represents the Library's largest collection of such work.

The acquisition will significantly extend the Library's representation of famous trials, beginning with the work of Howard Brodie in the 1950s and 1960s, and will give the American people visual access to some of the most important judicial trials in the 20th century.

Church's drawings are an important part of American history, because she portrayed events unfolding in courtrooms where cameras were not allowed. She provided insight into the people who influenced the major issues of the late 20th century, including race and race relations, gender, women's reproduction, political and corporate corruption, religion, international relations and celebrities. Her collection offers researchers an opportunity to learn from poignant illustrations about some of the most famous people in America during their most vulnerable moments.

Sean Combs The People of the State of New York v. Sean Combs, 2000



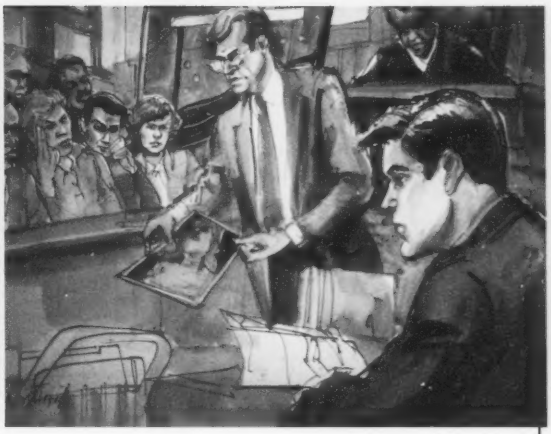
Martha Stewart

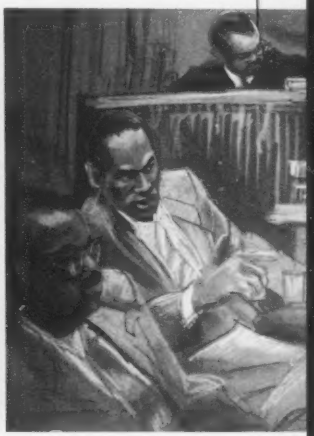
Woody Allen Woody Allen - Mia Farrow Custody Trial, 1993

Robert Emme

Don King United States of America v. Don King, 1998

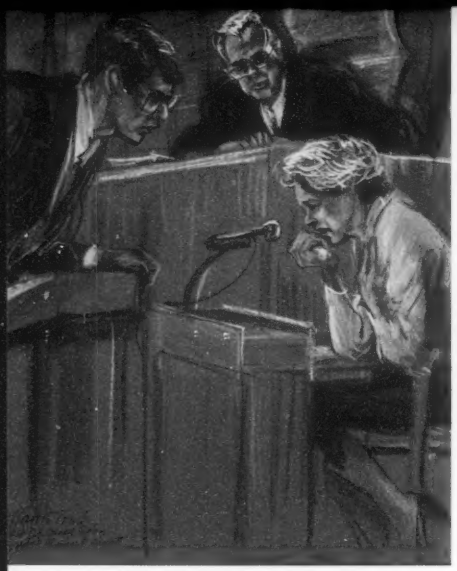
O.J. Simpson The People of the State of California v. O.J. Simpson, 1995





ed States of America v. Martha Stewart and Peter Bacanovic, 2004

Chambers, Jr. "The Preppy Killer" People of the State of New York v. Robert Chambers, 1988



Jean Harris testifies at the murder trial of Dr. Herman Tarnower, 1980.

Congress
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The Madeira School, who in 1980 was charged with and later convicted of the murder of her lover, Herman Tarnower, the author of "The Complete Scarsdale Medical Diet."

When Hollywood produced a TV movie about the trial, Church played the courtroom artist on-screen, served as a visual consultant and drew the "bumper drawings" that carried the broadcast into and out of commercials.

"I went through the trial once drawing it and went through it again in Hollywood over and over in those scenes," she says.

The night former Beatle John Lennon was murdered, WABC called on Church to produce an "artist's conception" of the events, an imagined re-creation of scenes.

The station's coverage – including Church's work – won an Emmy. But the Lennon drawings are not part of the Library of Congress collection. She never saw them again after that night.

Church had to constantly fight to keep her drawings from getting lost by the news crews, and the Lennon illustrations were no exception.

"I can't tell you how casually TV stations treated these drawings," she says.

Witnessing court proceedings wasn't always easy – even if they didn't involve a Son of Sam or Preppy Killer.

The custody battle between Woody Allen and Mia Farrow – and the charges of inappropriate behavior by Allen with Farrow's adopted daughter – troubled Church on a personal level.

"He was an icon for me," she says. "He was such a brilliant writer and moviemaker. Sitting every day in court for about three weeks listening to these terrible charges against him ..."

By the end of the trial, she says, Allen just sat there, a beaten man.

"I realized that you really have to stay removed from what you're hearing," she says. "You cannot let your emotions run away with you."

Just as the artist observes the court, the court at times observes the artist.

Mob boss John Gotti closely followed the press coverage of his trial – he knew the artists and reporters and the media outlets they represented.

Gotti's brother once approached Church in court and complained that she had misrepresented the mob boss's hairline.

Another day, Church looked up to see Gotti himself gesturing to her.

Surprised, she looked back over her shoulder, saw no one and turned again to Gotti.

Who, me?

He nodded, then pointed to his neck and waggled his finger in warning.

"He had been following the drawings," Church says. "He was saying, 'Don't draw my neck fat anymore. I'm watching you.' "

About 20 years ago, Church began to consider what she would do with the collection she was steadily amassing.

She inquired at the Brooklyn Historical Museum and the New York Historical Society. The answer was discouraging: The institutions just didn't have the facilities to house her collection.

A friend suggested the Library of Congress, but Church was skeptical.

"I had that in my mind: But if the New York museums couldn't take it," she thought, "why would the Library of Congress with its much more national orientation?"

But she kept it in the back of her mind. Eventually, she placed a call to the Library that Duke was happy to receive.

"This is our only entrance into the realm of the courtroom," Duke says. "With the exception of the O.J. Simpson trial and Judge Wapner, court is not televised. So this is our ticket into those moments in time."

Church, meanwhile, still is hard at work.

She recently published a book, "The Art of Justice: An Eyewitness View of Thirty Famous Trials," featuring many of her courtroom scenes. Last month, she covered the court appearance of Viktor Bout, an international arms dealer.

And she paints for her own pleasure – but in an abstract style that's quite the opposite of the detailed, literal renderings she produces for her day job.

There is, she concedes, a connection.

"In my paintings no one is identifiable, faces are seldom detailed because I find the mysterious and the unknowable most fascinating," she says. "I love the idea that nobody is telling me what needs to be in a picture and the freedom to do that is what's intriguing to me."

And she is glad that her courtroom art has found a permanent home at the Library, where it can be useful to scholars for years to come.

"I am so thrilled that it is there," Church says. "Really thrilled." ◆

Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

LIBRARY OF CONGRESS IN THE NEWS

By ERIN ALLEN

From demons to disco dancing and everything in between, another 25 films were named to the National Film Registry in December. *(See story on page 304.)* Selections included "The Exorcist," "The Empire Strikes Back" and "Saturday Night Fever."

As in the past, a variety of media outlets ran stories about the registry and its new additions. Throughout the United States and from as far away as New Zealand, South Africa, India and Canada the story was reported.

"It's official. When, in hundreds of years, the future of humanity scours the U.S. Library of Congress for clues as to how primitively we lived back in the early 21st century, the jive-talking granny in 'Airplane!' could very well be integral to the study," began **ABC News** reporter Lee Ferran, calling attention to the Leslie Nielsen classic that was added to the registry.

CBS News reporter Ken Millstone spoke with Librarian of Congress James H. Billington, who makes the selections every year.

"While Billington enjoys the popular films selected for the registry, he takes more satisfaction in unearthing lesser-known titles with lasting significance. He pushes the board to find examples from under-represented categories like industrial and abstract films," said Millstone.

"The most interesting thing for me is not seeing something I like make the list, but getting educated by the list that comes out of this process," said Billington.

Ann Hornaday of **The Washington Post** also spoke with the Librarian on the selection process.

"Anything more than 10 years old can be included," he said. "People noticed there were a fair amount of '70s movies this year, but there's no sense of distributive justice."

When asked if a YouTube creation might one day make the cut, Billington said, "Well, we're talking basically about film and films that are seen on a fairly large screen not films that are cut down to a small television presentation. But, everything's changing so much."

NPR hosts Robert Siegel and Audie Cornish paired movies whose plots seemed to have similarities:

"Saturday Night Fever" and "A Tree Grows in Brooklyn" – "A couple of Brooklyn kids in different eras grappling with coming of age"; "Grey Gardens" and "Make Way for Tomorrow" – "the plight of senior citizens"; and "The Exorcist" and "All the President's Men" – "strange goings-on in the nation's capital."

Other high-profile news outlets running the announcement included the **Los Angeles Times, The New York Times, The Associated Press, Daily Variety, Newsday, The Hollywood Reporter, UPI, The Guardian** and **Agence France-Presse**. In addition, several websites and blogs picked up the story, including **LAist, Chicagoist, federaltimes.com, politico.com, mashable.com, mtv.com** and **about.com**.

Warner Home Video

The iconic film "All the President's Men," starring Dustin Hoffman and Robert Redford, is added to the National Film Registry.

• Speaking of preserving culture—courtroom culture, that is—the Library has acquired 3,500 courtroom sketches from artist Marilyn Church. *(See story on page 291.)*

"I can't imagine a better home for my work," she told **Associated Press** reporter Ula Ilnytzky. "It's a challenge to keep them all and keep them well-preserved."

Also running the AP story was Vermont's **WCAX** and **The Boston Globe**. **The East Hampton Star** also did a profile piece on the artist, who has a house in Amagansett, N.Y. ◆

Erin Allen is a writer-editor in the Library's Office of Communications.

Abby Brack

New House Speaker John Boehner, left, poses in the U.S. Capitol with Rep. Robert Aderholt, Aderholt's wife Caroline and their children, Mary Elliott and Robert Hayes. Mrs. Aderholt holds the "Eliot Indian Bible," the first complete Bible published in America.

Be Our Guest

Library Hosts Record Number of Events for Opening of 112th Congress

By MARK HARTSELL

The Library played host to a record number of congressional events over three days of receptions and meetings surrounding the start of the 112th Congress in January.

The Library served as the venue for 18 events – five the day before swearing-in ceremonies, 10 the day of and three the day after—and welcomed at least 2,800 guests to the Library's Thomas Jefferson and James Madison buildings.

The largest event by far was held in the Great Hall of the Jefferson Building by John Boehner, the Ohio Republican who on the afternoon of Jan. 5 was elected the 61st speaker of the House of Representatives.

The Boehner reception alone drew an estimated 1,200 to 1,500 guests, who tightly packed the main floor of the Great Hall, filled the mezzanine and took in the exhibitions.

Boehner made a low-key entrance into the hall – few seemed aware he'd even arrived. Guests leaned over the mezzanine rails and scanned the crowd for the new speaker, wondering when he'd arrive. Upon finally spotting him, they watched as he slowly made his way across the floor, stopping every couple of feet to chat, shake hands and accept congratulations.

Boehner's reception was the largest, but hardly the only event. Seven other new and returning members also held events at the Library before and after swearing-in ceremonies at the Capitol on Jan. 5: Sen. Roy Blunt, R-Mo.; Rep. David Cicilline, D-R.I.; Rep. Rush Holt, D-N.J.; Rep. Martha Roby, R-Ala.; Rep. Debbie Wasserman Schultz, D-Fla.; Rep. Terri Sewell, D-Ala.; and Rep. Frederica Wilson, D-Fla.

Senate Majority Leader Harry Reid of Nevada and Rep. Michael Fitzpatrick, R-Pa., held receptions at the Library on Jan. 4.

Sen. Lamar Alexander, R-Tenn., held a daylong meeting of the Senate Republican Conference in the Mem-

bers Room on Jan. 6 followed by a dinner that night. And Rep. Vern Buchanan, R.-Fla., held a staff retreat in the Jefferson Building that afternoon.

The Library on Jan. 4 and 5 also was the site of two family events. The "LOC Box Program" invited young people to explore the Jefferson Building and complete a series of challenges that required use of a compass and binoculars. The Young Readers Center, which opened in October 2009, offered several "Story Time" events for children.

The spouses, children and guests of more than a dozen members of Congress participated in the family-friendly events.

On Wednesday, guests came and went, watched events unfold on television, chatted among themselves, listened to speakers and offered congratulations to members of Congress.

In the Montpelier Room of the Madison Building, outgoing Speaker of the House Nancy Pelosi joined the reception for Holt and administered a ceremonial oath of office.

"It's one of my last official acts as speaker of the House," said Pelosi, now the minority leader.

At a reception for Cicilline in the Jefferson Building, a string quartet serenaded guests as they watched a television broadcast of members across the street in the House voting to choose a new speaker.

The vote completed and Boehner elected, Cicilline, the former mayor of Providence, R.I., arrived at the Library to a welcome from the state's two Democratic senators, Jack Reed and Sheldon Whitehouse.

"This is a great day for me because, until today, I was the junior member of the delegation," quipped Whitehouse to laughter.

In the Members Room, Wasserman Schultz, with daughter Shelby by her side, stood at a podium before a crowd that included Tim Kaine, chairman of the Democratic National Committee and former governor of Virginia.

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Abby Brack

Rep. Debbie Wasserman Schultz (D. Fla.) and daughter Shelby welcome guests at a gathering in the Members Room.

Abby Brack

Former House Speaker Nancy Pelosi conducts a ceremonial swearing-in of Rep. Rush Holt, (D-N.J.), as his wife, Margaret Lancefield, looks on.

Reflections on a Career

Register of Copyrights Marybeth Peters Retires

By JUDITH NIERMAN

When Marybeth Peters took office as Register of Copyrights in 1994, she addressed the staff at an all-hands event, saying her goal for the office was the "highest-quality product and the best public service."

Some 16 years later and on the occasion of her retirement at the end of December, Peters reflected on how the achievement of those aims unfolded.

"The goal has always remained steady and has never shifted," she said. "I am extremely proud of our public service – our studies for Congress, congressional testimony, court briefs and the service rendered to the public by the Public Information Office and the Publications Section. These are of the highest quality."

In addition, Peters spoke about improvements in the product – largely the registration and recordation functions – that the office renders to the public.

"I had a vision of an electronic filing system that would improve the quality of the registration and recordation system," Peters said. "Re-engineering was the effort to change from a paper-based to an online filing system. The process was nowhere near as smooth for staff and the public as I would have hoped. But my commitment to the vision remained steady. The staff and the public now have a system that works.

The Library of Congress

Marybeth Peters taught an intensive class on the 1976 Copyright Act at the Library of Congress.

"While at first I was criticized for moving away from a paper-based registration system, now people praise me for the change. This will be my legacy, and I feel good."

Peters earned a degree in education from Rhode Island College, arrived in Washington, D.C., in September 1965 and accepted a job as a shelf lister in what is now Library Services.

She joined the U.S. Copyright Office in 1966 as an examiner in the music section. She graduated from George Washingon University Law School in 1971 and held numerous positions in the Copyright Office before becoming the register on Aug. 7, 1994.

She held that position longer than any register in history except one: Thorvald Solberg, who was the first person to hold that office and who served in it for 33 years.

Peters said that when she took office she expected her legacy would result more from the legal duties of the position, including assisting Congress to update the law to take into account issues brought about by technology.

But, she said, she believes most will remember her for the office's conversion to electronic filing, because registration and recordation are key functions of the Office.

"As chief of the Examining Division, I became familiar with computer issues, although in retrospect I see that I did not realize all the impediments to filing electronically," she said. "However, Congress was good to us, usually granting the money we needed for our task. There were times when I was discouraged, although I never lost my belief in an electronic office.

"The truth is that, had the office not been working on electronic filing in 2001, the repercussions of Sept. 11, 2001, would have forced us to move in that direction," she said. "Sept. 11 revealed the problem of a registration and recordation system that relied on receiving the mail."

Peters said she had been fortunate over the years to have good mentors

and to be able to serve as one, herself. "People helped me along the way," she said. "Barbara Ringer believed in me and mentored me." Ringer (1925-2009) was the first female Register of Copyrights (1973-1980) and a key force behind the preparation and passage of the 1976 Copyright Act.

"This position was a 'career maker' for me," said Peters, who has encouraged and mentored both men and women.

"I try to help the legal interns figure out want they want to do, but the conclusion has to come from the individual," she said. "I was a mentor in the Aspiring Leaders Program. Each generation owes something to the next. My big thing is being open to what may come your way. You may take a different path from what you planned."

Peters' goals in retirement are taking shape. She plans to get a dog – a Bedlington terrier – and to volunteer at her local animal shelter.

"I want to play some role in the field of copyright," she said. "Perhaps I will teach part-time. I would like to work for causes that I care about, including passage of orphan-works legislation, collective licensing and revision of Section 108. And I plan to take training to qualify to be a mediator in intellectual-property disputes."

As she looks forward to retirement, Peters said she will miss the people and the work at the Library.

"I'm happy about the direction of the Copyright Office," she said, "and I am grateful that the Library and the Copyright Office provided me a path to do things I love and to meet the most incredible people." ◆

Judith Nierman is a writer-editor in the U.S. Copyright Office.

Marybeth Peters was awarded the Women in Music 1999 Touchstone Award for legislative contributions that brought significant benefit to those in music.

Lisa Whittle

Howard Hughes
FRONT
PAGE

2010 National Film Registry

Blockbusters, Independents and Shorts Selected

The year 2010 ended with yet another December to remember in film preservation. On Dec. 28, Librarian of Congress James H. Billington named 25 motion pictures—Hollywood classics, documentaries and innovative shorts reflecting genres from every era of American filmmaking—to the National Film Registry of the Library of Congress.

Spanning the period 1891-1996, the films named to the registry range from a rare glimpse of San Francisco before the 1906 earthquake and the political thriller "All the President's Men" to George Lucas' student film in 1967 and his sci-fi special-effects extravaganza "The Empire Strikes Back." Also included in the registry are lesser-known but culturally vital films such as the black independent film "Cry of Jazz," Luis Valdez's "I Am Joaquin" and John Huston's war documentary "Let There Be Light," which was banned by the War Department for 35 years. This year's selections bring the number of films in the registry to 550.

Under the provisions of the National Film Preservation Act, each year the Librarian of Congress names to the National Film Registry 25 films that are "culturally, historically or aesthetically" significant, to be preserved for all time. These films are not selected as the "best" American films of all time, but rather as works of enduring significance to American culture.

"As the nation's repository of American creativity, the Library of Congress—with the support of the U.S. Congress—must ensure the preservation of America's film patrimony," said Billington. "The National Film Registry is a reminder to the nation that the preservation of our cinematic creativity must be a priority because about half of the films produced before 1950 and as much as 90 percent of those made before 1920 have been lost to future generations."

Annual selections to the registry are finalized by the Librarian after reviewing hundreds of titles nominated by the public (this year 2,112 films were nominated) and having extensive discussions with the distinguished members of the National Film Preservation Board, as well as the Library's motion-picture staff. The Librarian urges the public to make nominations for next year's registry at the Film Board's website (**www/loc.gov/film/**).

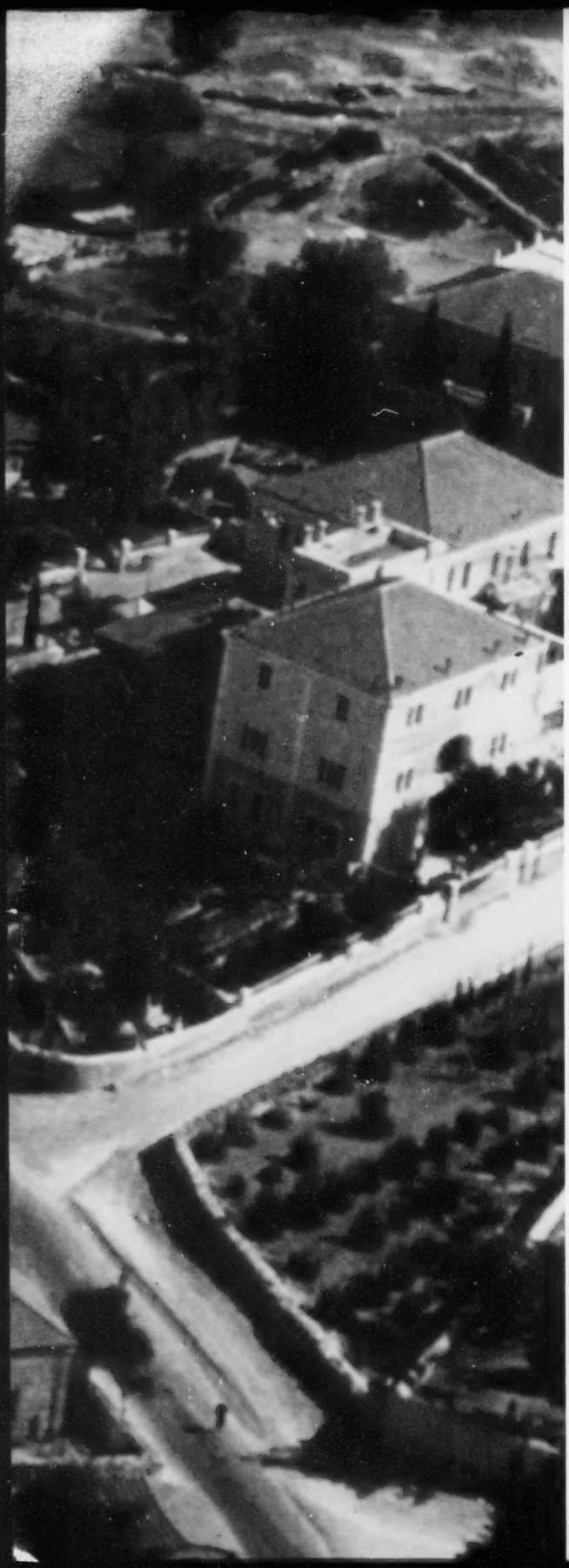
In other news about the National Film Registry, "These Amazing Shadows," a documentary about the National Film Registry independently produced by Gravitas Docufilms, premiered at the Sundance Film Festival in January 2011. More information can be found at the website **www.theseamazingshadows.com**.

For each title named to the registry, the Library of Congress Packard Campus for Audio Visual Conservation works to ensure that the film is preserved for future generations, either through the Library's massive motion-picture preservation program or through collaborative ventures with other archives, motion-picture studios and independent filmmakers. The Packard Campus is a state-of-the-art facility where the nation's library acquires, preserves and provides access to the world's largest and most comprehensive collection of films, television programs, radio broadcasts and sound recordings (**www.loc.gov/avconservation/**). The Packard Campus is funded as a gift to the nation by the Packard Humanities Institute and is home to more than six million collection items. The facility provides staff support for the Library of Congress National Film Preservation Board, the National Recording Preservation Board and the National Registries for film and recorded sound. ◆

2010 National Film Registry

"Airplane" (1980)
"All the President's Men" (1976)
"The Bargain" (1914)
"Cry of Jazz" (1959)
"Electronic Labyrinth: THX 1138 4EB" (1967)
"The Empire Strikes Back" (1980)
"The Exorcist" (1973)
"The Front Page" (1931)
"Grey Gardens" (1976)
"I Am Joaquin" (1969)
"It's a Gift" (1934)
"Let There Be Light" (1946)
"Lonesome" (1928)
"Make Way For Tomorrow" (1937)
"Malcolm X" (1992)
"McCabe and Mrs. Miller" (1971)
"Newark Athlete" (1891)
"Our Lady of the Sphere" (1969)
"The Pink Panther" (1964)
"Preservation of the Sign Language" (1913)
"Saturday Night Fever" (1977)
"Study of a River" (1996)
"Tarantella" (1940)
"A Tree Grows in Brooklyn" (1945)
"A Trip Down Market Street" (1906)

Photos courtesy of Warner Home Video, Portrait Films, Paramount Home Video, CBS/Fox, MGM Home Entertainment and The Library of Congress



The American Colony In Jerusalem

New Web Presentation Spotlights Community

All photos courtesy of Prints and Photographs Division

The Library of Congress has debuted selected items from the American Colony in Jerusalem Collection on its American Memory website at **http://memory.loc.gov/ammem/collections/americancolony/**.

In 1881, Chicago residents Anna and Horatio Spafford led a small American contingent to Jerusalem. There they formed a non-denominational utopian society known as the "American Colony." Later joined by Swedish immigrants, the colony engaged in philanthropic work in Jerusalem and gained the trust of the local Muslim, Jewish and Christian communities. During and immediately after World War I, the American Colony played a critical role in supporting these communities through the deprivations of the eastern front by running soup kitchens, orphanages and other charitable ventures. Founded after the war, the Anna Spafford Baby Home still operates in Jerusalem as the Spafford Children's Center. The East Jerusalem locale where the community was founded is the site of the modern-day American Colony Hotel.

The materials presented in the new American Memory site were donated to the Library in December 2004 by Valentine Vester and the board of directors of the American Colony of Jerusalem, Ltd. The bulk of the collection—received by the Library between 2005 and the present—comprises more than 10,000 items and is housed in the Library's Manuscript Division. Related items are housed in the Prints and Photographs Division, the Geography and Map Division and the Motion Picture and Recorded Sound Division. The catalog record for the Manuscript Division holdings is accessible at **http://lccn.loc.gov/mm2004085137** and the finding aid for the collection is at **http://findingaids.loc.gov**.

Taken as a whole, the collection of letters, diaries, scrapbooks, news clippings, writings, photographs and ephemera documents the history and work of this remarkable organization. It also sheds light on the broader history of the Middle East in the periods of the late Ottoman Empire and British Mandate in Palestine (ca. 1880-1948), the state of Israel (1948-2006) and of social reform and religious thought in the United States in the 19th and early 20th centuries.

An exhibition of selected items from the collection was mounted at the Library in 2005 and may be viewed online at **www.loc.gov/exhibits/americancolony/.** The new web presentation will debut with these items and continue to expand in phases. Items will be searchable and downloadable and will be presented in a richly illustrated framework that includes essays about the colony and its members, related resources and a detailed timeline. ◆

Left, Aerial view of the colony.

Right, In 1898, a camera was purchased to document the colony. The resulting images comprise a photographic archive, which is housed in the Library of Congress Prints and Photographs Division.

Middle, Spafford Family Album. The Spafford daughters Annie, Maggie, Bessie and Tanetta (top row, left to right) drowned when the S.S. Ville du Havre sank after it was hit by a British vessel en route to Europe in November 1873.

Below, Red Crescent Hospital (tents in background) at Hafir Aujah, 1916.

Red Crescent Hospital at Hafir el Aujah.

Seven Years On

For Map Team, Project's End Was a Long Time Coming

By MARK HARTSELL

The final step was a killer. Russell Knodle and Mike Buscher outlined for their team a simple process: Remove map from drawer. Verify basic information and record it on new folder. Note additional data previously overlooked. Make necessary repairs. Encapsulate map in mylar. Interleave multiple maps. Transfer to acid-free folder. Record map on master list.

And, then, one last thing: Repeat 186,900 times.

Knodle, Buscher and a team of contractors in recent months finished a project in which they rehoused, relabeled and conserved every U.S. map in the Geography and Map Division's Titled Collection—the uncataloged, single-sheet maps that rank among the division's most heavily used items.

When the project began, Saddam still was in charge in Iraq, Obama still was in the Illinois Senate, LeBron still was in high school in Akron—and popular in Cleveland—and everybody in Geography and Map was a good bit younger.

The work by Knodle, Buscher and Co., thanks to starts and stops in funding and the sheer volume of material, took more than seven years to complete:

The team pulled the first map in January 2003 and closed the last drawer in September of this year—some 93 months later.

"Now, for the first time, we know exactly what we have. We know what's in every drawer," said Buscher, head of the division's collections management team. "This was a great thing to get done."

Ralph Ehrenberg, a former chief of the division, originally proposed the project in the mid-1990s as an effort to get a better handle on the Titled Collection.

The division holds the largest collection of maps and atlases in the world—some 5.5 million maps, 80,000 atlases and 500 globes. The maps in the Titled Collection date from the 1600s to 1969, when the division began to catalog individual maps and create online records.

But no one knew just how big that collection was or exactly what was in it, and the maps were insufficiently stored by today's standards: The sheets were housed in highly acidic folders and weren't protected by mylar sleeves.

"Some maps were literally falling apart," Buscher said. "The acid was causing a lot of damage."

The natural wear and tear of use also took a toll.

"The more people handle a map by hand, the more little chips come off," said Knodle, a senior technical information specialist who closely supervised the project. "The more folding, the more lines and creases get into them."

Technicians had slowly picked away at the job, doing necessary preservation, rehousing and retitling as maps were brought out for use. But those gradual efforts barely made a dent.

"You're only picking up a few items a day, and we wanted a more concentrated effort," Buscher said. "Given the size of the staff we had, it didn't look like it was something that was going to happen for a long time."

A fortuitous combination of events changed that.

Near the close of a budget year, the division had money available to spend.

"It was one of those end-of-the-year things," Buscher said. "We had some additional funds, so we decided to go ahead and purchase the folders and mylar and materials."

The Preservation Division, meanwhile, had created conservation "SWAT teams" to work with collections that needed preventive maintenance.

The maps division submitted a proposal, which was accepted and funded as part of the Preventive Conservation Management Decision Package for fiscal year 2003.

"We got first in line," Buscher said. "We had the project, a very interesting project, something that desperately needed to be done. We also had the materials on hand. ... And we had the room where we actually could bring in contractors."

The Library hired History Associates Incorporated (HAI) of Rockville, Md., to perform the labor and got to work.

Each contractor was assigned to work with maps from his home state whenever possible, which, because of familiarity with the subject matter, increased the likelihood of discovering mistakes.

The team found a few misfiled items that for years had been considered lost. Technicians also weeded out multiple copies of maps, reducing the size of the collection and building a stock of excess material to exchange or to donate to schools, libraries or other institutions.

"They were good folks," said John Hébert, chief of Geography and Map. "Each one of them took a real interest in the material. They really got involved in it."

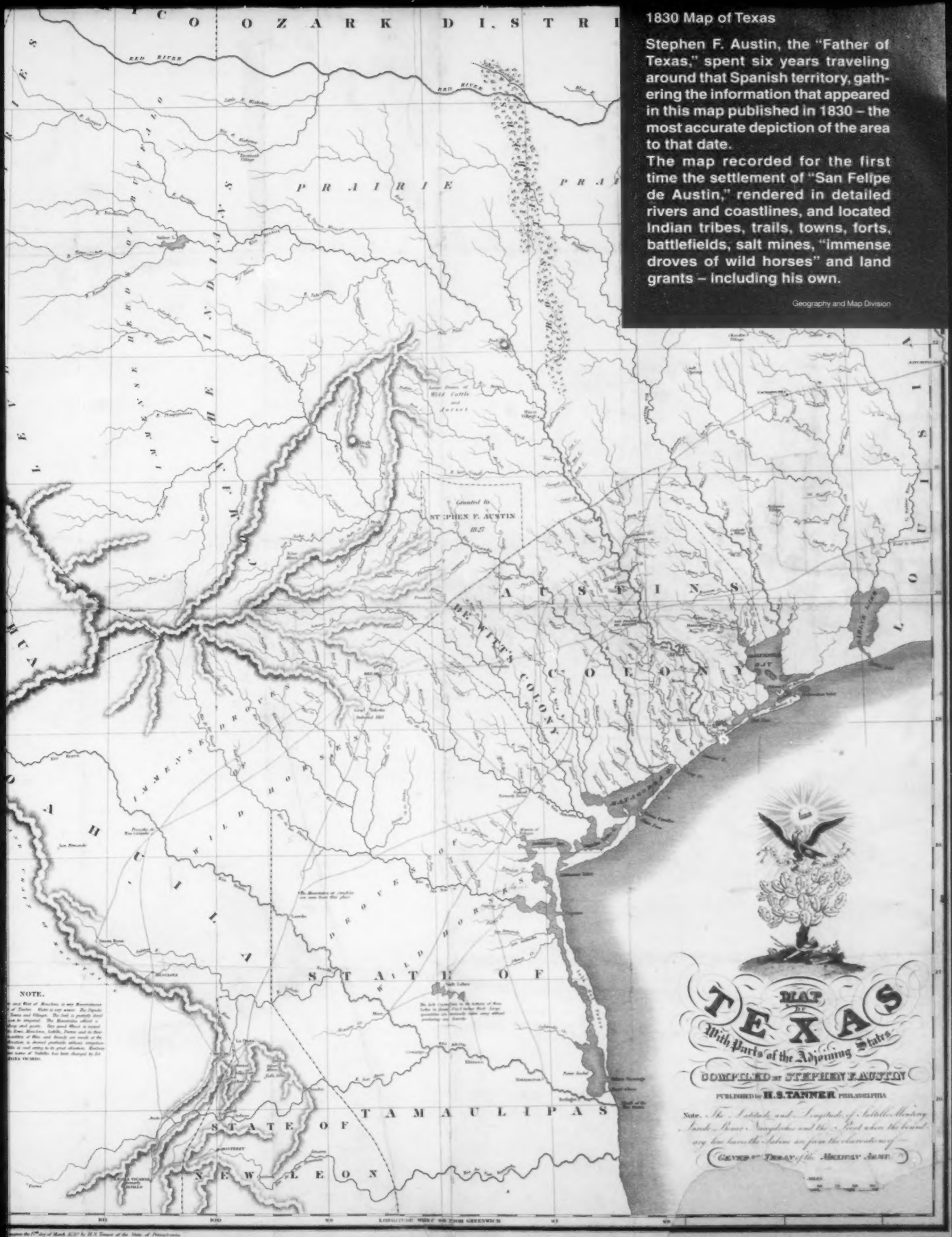
Many of the maps they handled were routine: states, roads, city plans. But now and again, something quirky would surface, from the sporting (a giant blueprint map of organized baseball in 1940) to the catastrophic (evacuation plans for a Louisiana parish in case of nuclear attack) to the rinsable (a roadmap of Nebraska printed on a red and white bandana).

"Every subject from airlines to agriculture to transportation all the way to war," Knodle said.

They also uncovered a few rarities: a 19th-century map of New Hampshire that shows a 360-degree view from the top of Mount Washington, for example, and an 1830 map of Texas compiled by Stephen F. Austin, who led the successful colonization of that territory.

"A lot of the material in our general

continued on page 310



1830 Map of Texas

Stephen F. Austin, the "Father of Texas," spent six years traveling around that Spanish territory, gathering the information that appeared in this map published in 1830 – the most accurate depiction of the area to that date.

The map recorded for the first time the settlement of "San Felipe de Austin," rendered in detailed rivers and coastlines, and located Indian tribes, trails, towns, forts, battlefields, salt mines, "immense droves of wild horses" and land grants – including his own.

Geography and Map Division

Abby Brack

Geography and Map Division Chief John Hébert reviews results of map conservation project as Mike Buscher looks on.

Maps
continued from page 308

collections is equally valuable and priceless as some of the items in the vault," Buscher said.

The work sometimes stopped when funding ran out, and Buscher and Knodle quietly feared that a lack of money would stop the project for good.

"With the funding the way it comes and goes, you never know," Buscher said. "It could stop and it could pick up in 10 years. This was a project I really wanted to see through."

But about halfway through, they figured they were safe, that the funding would last.

It did.

And so they went, moving map by map, drawer by drawer, case by case, aisle by aisle, state by state and year by year closer to completion.

They started in Maine and slowly crossed the continent to California. Some states were—relatively, at least—quick and easy: Vermont had only 1,002 maps and Hawaii only 856, the fewest of any state. Buscher and Knodle saved the worst for last: California produced 14,256 maps housed in 12,626 folders stowed in 413 drawers—4,578 more maps than its nearest competitor, New York.

The grand total: 186,900 maps, about 15,000 more than the team estimated before the work began.

"Mike and Russell really stayed on top of this thing, and the results really look good," Hébert said.

Buscher already envisages a second stage for the project that will make the collection still more user-friendly: capturing the information embedded on the folders and putting it online.

"It would have been nice to have done that while we were doing this project, but it would have added 10 years," Buscher said. "You can always make it bigger, but you don't want to paralyze yourself by doing that."

And he already has a few candidates in mind for the job. "I anticipate that the way we will finish this project is to bring in some students in the summer, give them laptops and say, 'Start at this aisle, and we'll see you in a couple of months,' " he said.

In the meantime, Knodle said, the folks in Geography and Map already are occupied with a new task: Working with the National Oceanic and Atmospheric Administration to scan the 32,000 U.S. Coast and Geodetic Survey nautical charts in the Library's collection—another huge job, naturally.

But that is fine by them—they've done these big projects before. ◆

Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

Independence In The Americas

Symposium Celebrates Key Movements

By GEORGETTE DORN

About 100 diplomats, Congressional staff, professors, students and Library staff attended an all-day symposium, "Creating Freedom in the Americas, 1776–1826," on Nov. 19. It celebrated the bicentennials of independence of Argentina, Chile, Colombia and Mexico and highlighted common history and values shared by the United States, Latin America and the Caribbean.

The conference, staged by the Hispanic Division and the Bureau of Hemisphere Affairs of the Department of State, brought together leading historians of the independence period and covered the countries mentioned above as well as the United States, Brazil and Haiti.

Librarian of Congress James H. Billington opened the conference by quoting Thomas Jefferson, who wrote in 1809 that "Mexico is one of the most interesting countries of our hemisphere, and merits our attention" and in 1820 mused that "I should rejoice to see the fleets of Brazil and the United States riding together as brethren of the same family and pursuing the same objects."

Assistant Secretary of State Arturo Valenzuela, a well-known scholar specializing in Latin America, delivered introductory remarks focusing on historical ties and commonalities that bind together the countries of the Americas.

The first panel, chaired by Paula Alonso of George Washington University, debated "The Americas on the Eve of Independence." James Hutson, chief of the Manuscript Division, read Michael Kammen's contribution, which pointed to the experience of the 13 North American colonies. Alfredo Jocelyn-Holt (Universidad de Chile) asserted continuities between the colonial and independence periods especially in Chile and Cuba, and Inés Quintero (Universidad Central, Venezuela) highlighted the presence of women during the struggle for freedom. José Maria Portillo Valdés (Universidad del País Vasco, Spain) addressed the crisis of the Spanish monarchy in the early 19th century.

Abby Brack

Everette Larson presents a small display of books and documents relevant to Latin American independence, including a French translation of the constitution of Cádiz published by the tsar in St. Petersburg, Russia.

The panel on "Comparing Revolutionary Movements," chaired by Franklin Knight of Johns Hopkins, was live-streamed via the Internet to U.S. embassies in Bogotá, Mexico City and Santiago, Chile, where participants watched the discussions and asked questions.

Panelist David Armitage of Harvard pointed out that, unlike the Spanish colonies, only half of the British possessions in the Americas seceded from the empire. David Geggus of the University of Florida discussed the 15-year struggle (1789- 1804) that transformed Saint Domingue into independent Haiti and produced by far the greatest degree of social and economic change.

Alfredo Múnera (Universidad de Cartagena, Colombia) spoke about the role of African and Indian populations during the struggle for independence in Colombia and Venezuela. John Tutino (Georgetown University) compared the revolutions in Haiti with the Bajio area of Central Mexico. Finally, Leslie Bethell (Emeritus Professor, Oxford University) focused on the lengthy and complex process leading to Brazil's independence.

The third panel dealt with constitution-making in the Americas. Jack Rakove of Stanford analyzed the constitutional controversy and the adoption of a written charter by the United States in 1787 and 1788, which he considered a defining moment. José Carlos Chiaramonte (Emeritus Professor, Universidad de Buenos Aires) pointed out how the U.S. Constitution influenced Argentina's.

Alfredo Avila (Universidad Nacional Autónoma de México and visiting professor at Georgetown) reviewed the Spanish monarch King Ferdinand's abdication in Bayonne, France, in 1808 and the reaction in the Spanish colonies, ending in the drafting of the constitutions of Cádiz and several in Latin America. Manuel Chust Calero (Universidad Jaume I, Castellón, Spain) focused on the transcendental influence of the Constitution of Cádiz of 1812 in creating nation-states.

During the lunch break, Hispanic Division staff gave tours to the speakers of the exhibitions "Exploring the Early Americas," "Creating of the United States" and "Thomas Jefferson's Library." Everette Larson organized a small display of books and documents relevant to Latin American independence, including a French translation of the constitution of Cádiz published by the tsar in St. Petersburg, Russia. ◆

Georgette Dorn is acting chief of the Library's European Division.

Finding Aids Online

Library Unveils Search System for Archival Aids

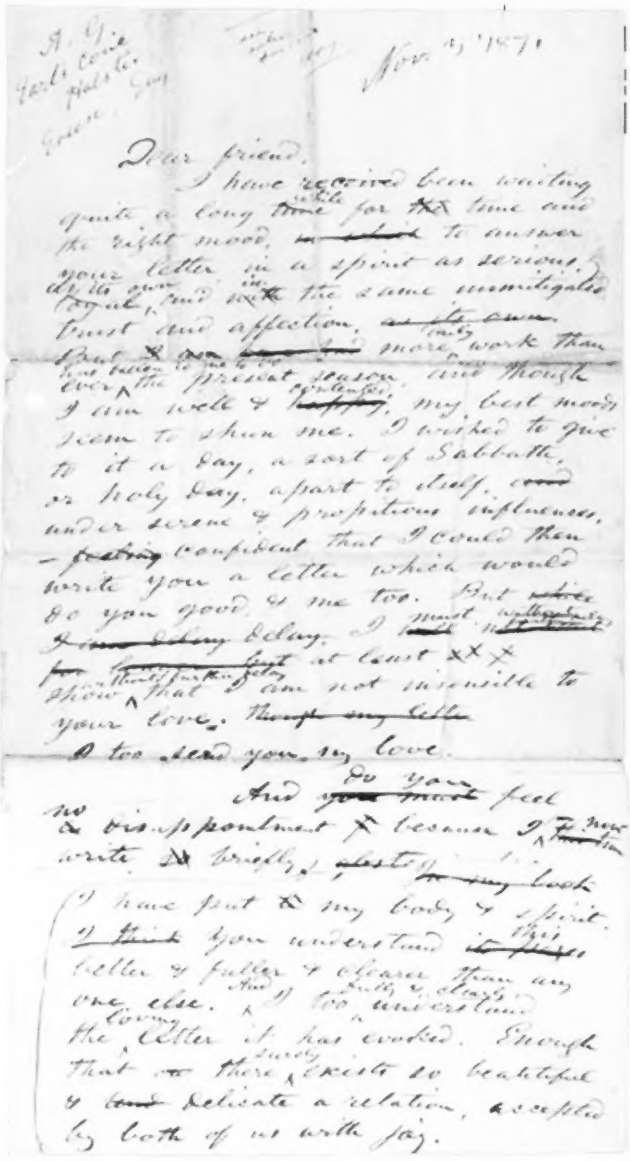
By DONNA URSCHEL

Thanks to a redesigned search system, 1,100 finding aids will now smoothly lead remote and on-site researchers to more than 32 million archival items in the Manuscript, Music, American Folklife, Prints and Photographs, Motion Picture, Broadcasting and Recorded Sound divisions and other Library research centers.

"Navigating through the Library's special collections is now much simpler," said Jeff Flannery, head of the Manuscript Reading Room. "Researchers will be pleased to discover that the redesigned finding-aids application is more intuitive."

The finding aids help researchers locate primary-source material of unparalleled interest – from Walt Whitman's handwritten poems and George Washington's diaries to documents about the Sept. 11 terrorist attacks and NAACP photographs.

"Using new XML-based technologies, we can offer our researchers the exciting new features they've come to expect from other websites," said Ann Della Porta, chief of the Integrated Library System Program Office, which helped develop the application.



Dear friend.
I have received [illegible] waiting quite a long time for the right mood to answer your letter in a spirit as serious, as full & pure, and with the same unmitigated trust and affection, [illegible] more work than ever the present season, and though I am well & [illegible], my best moods seem to shun me. I wished to give to it a day, a sort of Sabbath, or holy day, apart to itself, under serene & propitious influences, confident that I could then write you a letter which would do you good & me too. But [illegible] delay. I must at least show that I am not insensible to your love. [illegible]
I too send you my love.
And do you feel no disappointment because I write briefly, [illegible]
I have put my body & spirit. I think you understand this better & fuller & clearer than any one else. And I too understand the [illegible] it has evoked. Enough that so there exists so beautiful & delicate a relation, accepted by both of us with joy.

The finding aid for the Walt Whitman collection provides access to his correspondence.

Clean, more powerful displays help visitors search and browse through the finding aids. Each finding aid progressively describes the parts of an individual collection, summarizes the overall scope of the material, conveys details about the individuals and organizations involved, and notes the conditions under which the collection may be accessed or copied. Links are provided from the finding aids to related digitized content when available.

Better keyword access to all Library finding aids as well as to the contents of individual documents lets users see their search results "in context."

Users can start a search on almost any page, making search refinement easy and eliminating the need to click back to a search page to conduct a new search.

Moving between archival finding aids and the Library's collections in the Library of Congress Online Catalog also is now possible through integrated browse lists of subjects, names, titles and dates. Users can also follow links directly to individual collection records.

For researchers traveling long distances to use unique Library resources, alerts prominently identify when content is stored offsite and whether access restrictions apply.

General information about archival finding aids can be found at **www.loc.gov/rr/ead/.** The search application can be accessed at **www.loc.gov/findingaids/.** ◆

Donna Urschel is a public affairs specialist in the Library's Office of Communications.

Digital Project Wins Preservation Award

Digital Preservation Coalition

Richard Ovenden from the Bodleian Library, right, presents the Digital Preservation Award 2010 to Los Alamos National Laboratory for the Memento Project at an award presentation in London. The award celebrates the highest standards worldwide in the field of digital preservation.

The Memento Project (**www.digitalpreservation.gov/partners/tprw/tprw.html**), led by researchers at Los Alamos National Laboratory and Old Dominion University, has won the Digital Preservation Award 2010. The award, given by the Institute for Conservation and the Digital Preservation Coalition, celebrates the highest standards worldwide in the field of digital preservation.

Information on the web is dynamic, changing every day or even every few seconds. When users visit a site, they are automatically shown the most recent content version. There is no uniform, simple way to find older information. Memento proposes a technical framework aimed at better integrating the current and the past web. The project has a solution that lets users enable a "time-travel" mode to find content that is date-and-time specific.

In other words, Memento can allow users to see what was formerly on the Internet, such as during disasters, national elections or at any other point before the current moment.

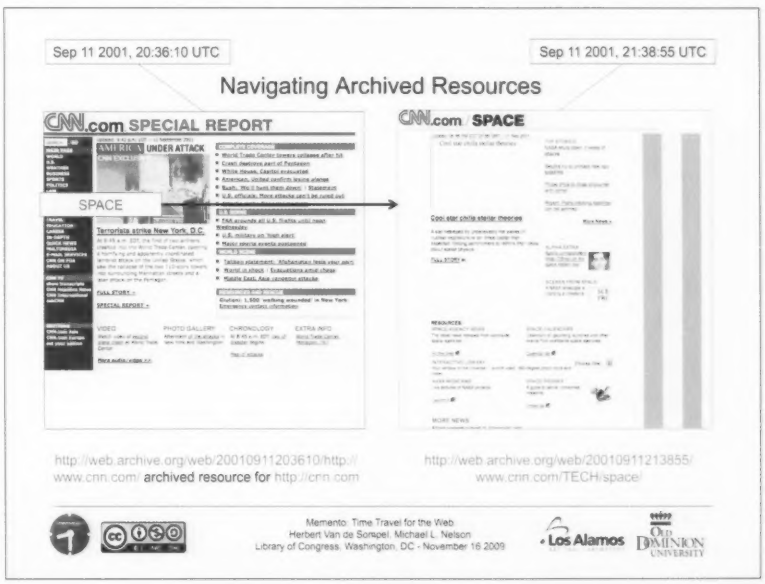
"We are enormously pleased that Memento won this award," said Laura Campbell, the Library's associate librarian for strategic initiatives. "The project team is doing outstanding work. But two other of our National Digital Information Infrastructure and Preservation Program partners also deserve recognition for making the short list for the prize.

"The Blue Ribbon Task Force on Sustainable Digital Preservation and Access did fine work examining the economic basis of stewarding digital content. And the Preserving Virtual Worlds project, lead by the University of Illinois at Urbana-Champaign, has led the way in exploring preservation of video games," she added.

"Winning the Digital Preservation Award is a big achievement," said William Kilbride, Executive Director of the Digital Preservation Coalition. "It is the only prize in this area that considers projects from every part of the world and that uses an expert panel of judges to pick the best one. The Library of Congress deserves recognition for supporting Memento along with many other innovative projects devoted to digital preservation and access."

"It is important to make people aware about how important it is to preserve older copies of web information," said Michael Nelson of Old Dominion University. "And we have an even broader goal: encouraging people to think about digital archiving in general by demonstrating how it can be applied to web pages."

"This award demonstrates how much people want easy access to the web of the past. The digital preservation and archiving community needs to have a front seat in architectural discussions about how to promote web persistence," said Herbert Van De Sompel of Los Alamos National Laboratory. ◆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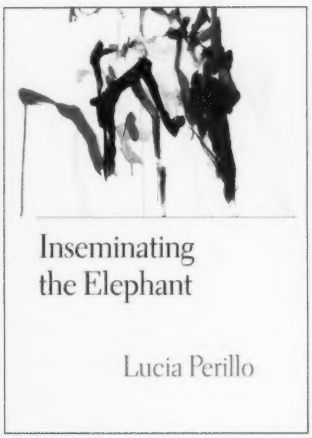
Memento: Time Travel for the Web
Herbert Van de Sompel, Michael L. Nelson
Library of Congress, Washington, DC - November 16 2009
Los Alamos
Old Dominion University

Vibrant, Lyric, Tough and Witty

Poet Lucia Perillo Garners Bobbitt Prize

Frank Huster

Lucia Perillo



The Library of Congress has awarded the 2010 Rebekah Johnson Bobbitt National Prize for Poetry to Lucia Perillo for her book "Inseminating the Elephant."

Perillo received the award and read selections from her work on Dec. 13 in the Mumford Room in the Madison Building.

The Bobbitt Prize, awarded biennially, honors a book of poetry written by an American and published during the preceding two years, or the lifetime achievement of an American poet.

Past winners of the $10,000 prize include Bob Hicok, W.S. Merwin, B.H. Fairchild, David Ferry, Frank Bidart, Kenneth Koch, A.R. Ammons, Louise Glück, Mark Strand and James Merrill. Charles Wright was honored with a lifetime achievement award in 2008.

Perillo's poetry has been described as vibrant, lyric and full of interesting paradoxes: elegant adjectives paired with visceral images, and violence tempered by the possibilities of human compassion and language.

The New Yorker magazine called the poems in "Inseminating the Elephant," which range in subject matter from Viagra to video games to transcendentalism, "tough and witty."

The book, published by Copper Canyon Press in 2009, was a finalist for the 2010 Pulitzer Prize in Poetry.

Perillo, who lives with her husband in Olympia, Wash., was born in 1958. She grew up in the suburbs of New York City in the 1960s.

After earning a degree in wildlife management from McGill University in Montreal, she worked for the U.S. Fish and Wildlife Service. She earned a master's degree in English from Syracuse University and has taught at Syracuse, Saint Martin's University in Lacey, Wash., and Southern Illinois University.

Perillo was diagnosed with multiple sclerosis in her 30s and has written about her illness with humor and honesty, but her poetry is not defined by it.

Her books of poetry include "Luck is Luck" (2005); "The Oldest Map with the Name America" (1999); "The Body Mutinies" (1996); and "Dangerous Life" (1989), which won a Pushcart Prize. In 2007 she wrote a book of essays, "I've Heard the Vultures Singing: Field Notes on Poetry, Illness, and Nature."

Perillo contributes to the Atlantic, The New Yorker and Kenyon Review. Her poems have appeared in the anthologies "Best American Poetry" and "Pushcart Prize: Best of the Small Presses." She was awarded a MacArthur Foundation Fellowship in 2000.

Rebekah Johnson was the sister of President Lyndon B. Johnson. While a graduate student in Washington, D.C., during the 1930s, she met college student O.P. Bobbitt when they both worked in the cataloging department of the Library of Congress. They married and returned to Texas.

The prize is donated by the Bobbitt family of Austin, Texas, in Rebekah Johnson Bobbitt's memory and awarded at the Library of Congress. ◆

Maria Pallante Appointed Acting Register of Copyrights

Maria A. Pallante, senior adviser to the Librarian of Congress, has been appointed Acting Register of Copyrights, effective Jan. 1, 2011. She will serve until the next Register of Copyrights is selected and assumes the duties of the position. Register of Copyrights Marybeth Peters retired on Dec. 31, after 16 years in the position. *(See story on page 302.)*

Pallante previously held two senior positions in the Copyright Office. From December 2008 to October 2010, she was the associate register in charge of the office of policy and international affairs. From January 2007 to December 2008, she was deputy general counsel. In both positions she helped to shape a number of domestic and international policy initiatives, working with congressional offices, Executive Branch agencies and constituents from the private sector. She was also a policy adviser in the Copyright Office from June 1996 to November 1997. In her most recent position as senior adviser to the Librarian of Congress, Pallante worked with the Library's senior management on a number of strategic assignments related to the mission and operations of the Library of Congress and its future in a world digital economy.

Pallante has spent much of her career in New York. From 1999-2007, she served as intellectual property counsel and director of licensing for the Guggenheim Museums, where she advised on programmatic and business initiatives related to worldwide publishing, product development and branding; the acquisition and exhibition of contemporary art; and the operation of overseas affiliates and licensees. Earlier in her career, she worked in private practice and on the staffs of the Authors Guild and National Writers Union, respectively.

Cecelia Rogers

Maria Pallante

Pallante earned her juris doctor degree from George Washington University and her bachelor's degree from Misericordia University, where she was also awarded an honorary doctorate of humane letters. ◆

Congress
continued from page 301

Wasserman Schultz, hoping to introduce her family to the crowd, scanned the group around her, searching for her two other children.

"They're in the Young Readers Center," she was told. Wasserman Schultz, whose early encouragement helped spur the center's creation, smiled, then urged everyone to stop by the center before they left the Library to check out the space she was instrumental in bringing about.

The Library of Congress provided more than just televisions and space for receptions; the institution, as it usually does, also offered members the books that help make swearing-in ceremonies more special.

In the Rayburn Room of the Capitol, Robert B. Aderholt raised his right hand to take the oath of office and placed his left on one of the gems of the Library's collections.

The Republican representative of Alabama's 4th District, entering his eighth term in office, requested for his swearing-in ceremony the "Eliot Indian Bible," the first complete Bible published in America – marking the first time the historic book ever had been requested by a member of Congress for a swearing-in.

The Bible was the work of John Eliot, a Puritan clergyman who emigrated to America and became known as the "Apostle to the Indians" for his missionary work among Native Americans.

Eliot translated the Bible into the Natick dialect of the region's Algonquin tribes – a monumental task considering the difficulty of the language – to aid in the propagation of the Scriptures.

The Bible was published in Cambridge, Mass., in 1663 under the title "The Holy Bible Containing the Old Testament and the New. Translated into the Indian Language."

It would be another 120 years before the first complete English-language edition was published in what by then was the United States.

Wasserman Schultz and Brad Sherman, D.-Calif., as they have in the past, used the first complete Hebrew Bible printed in America, published in Philadelphia in 1814.

In addition to two King James and two Catholic Bibles, Boehner's staff also requested bound copies of the Constitution.

His staff selected from the Law Library a bound volume of the "Acts passed at a Congress of the United States of America" published in 1789, which includes the Constitution as well as the proposed amendments that formed the Bill of Rights.

Boehner's staff also chose "The Constitution of the United States of America," a volume published by the Library of Congress and the Arion Press in 1987 to commemorate the bicentenary of the document. The book, printed in an edition of 500 copies, includes a preface by the former chief justice of the United States, Warren E. Burger, and an introduction by then-Librarian of Congress Daniel Boorstin. ◆

Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

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